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could only have lived to see and hear that! Even in the last paragraph of the volume is a scolding: "The great fault of his prose, especially of his later prose, is repetition." Yet we know of text-books on rhetoric that cite extracts plentifully from Mr. Arnold's prose to illustrate how abstruse subjects may be made lucid and interesting despite a natural difficulty.

But where Mr. Paul is at his best—and he has his best—is where he takes himself and Mr. Arnold seriously—viz., in his discussion of Arnold's poetry.

PROFESSOR BRANDER MATTHEWS ON THE DRAMA.

THE DEVELOPMENT OF THE DRAMA. By Brander Matthews. New York: Charles Scribner's Sons. 1903.

Prof. Brander Matthews has added to the series of his works, which the Messrs. Scribner are bringing out, a new volume on "The Development of the Drama." Of the ten lectures, making as many chapters in the present volume, certain ones were delivered before the Royal Institution of Great Britain, the Brooklyn Institute, the National Institute of Art and Letters, and Columbia University. One chapter, "The Drama in the Eighteenth Century," appeared in the *SEWANEE* for January.

A closer reading of Mr. Matthews's chapters reveals not only his usual wealth of practical suggestion but much careful thought as to many details as well. Necessarily, no author could master every epoch of the world's drama equally well, and of course Mr. Matthews has not attempted this. His purpose is not so much to emphasize literary values as to lay stress at every period on the drama *as drama*—on "the three-fold influences exerted . . . by the demands of the actors, by the size and shape and circumstances of the theaters of that time, and by the changing prejudices of the contemporary audiences."

His volume "is concerned less with the poetry which illumines the masterpieces of the great dramatists than it is with the sheer craftsmanship of the most skillful playwrights." Dramatic literature is interesting in many ways, as poetry,

as mere literature, as a philosophy of life, as a gallery of portraits, as an expression of national life. To Mr. Matthews it is interesting as "the highest manifestation of the dramatic instinct universal in mankind." And so laying down his principles or suggestions on "The Art of the Dramatist," he passes rapidly in review from this point of development, the "Greek Tragedy," "Greek and Roman Comedy," "Medieval Drama," the flowering of the drama in Spain, in England, in France, the further history in the eighteenth century, in the nineteenth century, and rests with some hints as to "The Future of the Drama." While disclaiming the literary point of view alone, yet at one place the reader will find him more than usually felicitous: in his discussion of the drama in France and in his analysis of the method and art of Corneille, Racine, and Molière.

In characterizing the present and forecasting the future, he is "encouraged to note that a score of years before the century drew to an end the novel was beginning to show signs of slackening energy, while the play was apparently again gathering strength for a sharper rivalry"—and this in Germany, in Italy, in Spain, in France, in Scandinavia, in England, and in America. The changes in the construction of the stagehouse, its evolution to a picture frame, as it were, must have far-reaching effects which the modern dramatist will know how to take advantage of. Henceforth he will appeal to the soul through the eye as well as the ear. The drama may develop less as literature but more as drama, as something actable. "Ibsen sketches back across the centuries to clasp hands with Sophocles." And yet as literature Ibsen's "technique is the last word of craftsmanship." "His social plays . . . stand as a complete answer to those who think that the drama is now only the idle amusement of men and women who are digesting their dinners." "The drama in its graver aspects, the drama as a contribution to literature and as a form of poetry, is not dead, nor is it dying."